

*Dublin Grand Opera Society*

*Winter Season*

28th November to 10th December, 1983

at the

Gaiety Theatre, Dublin

*Così  
fan Tutte*



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# COSÌ FAN TUTTE

Opera in Two Acts

Libretto by Lorenzo da Ponte  
Music by Wolfgang Amadeus Mozart  
(Property of Peters Editions, London)

## Characters in order of appearance

FERRANDO, <i>an officer in love with Dorabella</i>	.....	EDUARDO GIMÈNEZ
GUGLIELMO, <i>an officer in love with Fiordiligi</i>	.....	FRANK O'BRIEN
DON ALFONSO, <i>an elderly philosopher</i>	.....	AURIO TOMICICH
FIORDILIGI	} <i>sisters, young ladies of Ferrara</i>	MARY BURGESS
DORABELLA		KUMIKO YOSHII
DESPINA, <i>their maid</i>	.....	TERRY REID

*Servants, Townspeople.*

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PRODUCER	.....	STEVEN PIMLOTT
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Stage Director: PATRICK McCLELLAN

Assistant Director: JOSEPHINE SCANLON

Scenery built by Arena Ltd. in Dublin and painted by Tim Reed

Costumes by C. & W. May Ltd., London

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES  
A WARNING BELL WILL RING FIVE MINUTES AND THREE  
MINUTES PRIOR TO THE END OF THE INTERVAL.

Così Fan Tutte received its Première at the Burgtheatre, Vienna  
on 26th January, 1790.

## CREDITS

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# COSÌ FAN TUTTE

Time: The Present Day

Place: Naples

The action of the opera takes place within twenty-four hours at the house of Fiordiligi and Dorabella.

(Despina) who produces a gadget and waves it over the bodies. They 'wake' and demand kisses as a restorative.

Interval

## ACT I

After dinner in the evening and the following morning

Ferrando claims that Dorabella will always be faithful to him. Guglielmo makes the same claim for Fiordiligi. But Don Alfonso says he knows better. The young men are irritated and, agree to bet on their mistresses' honour against whatever scheme of temptation he may propose.

Early next morning we discover two girls looking adoringly at miniature pictures of their lovers. Don Alfonso enters with a pathetic song of bad tidings: Ferrando and Guglielmo, as officers, have been ordered away. Now they enter. In a quintet, the four lovers express undying passion. A march is heard. There are more farewells and the officers march off.

Despina, the girl's maid, enters, complaining of her work. To the sisters' protestations that they cannot live without their lovers, she advises them to take love lightly.

Don Alfonso enters; he determines to take Despina into his confidence and gives her some money. He introduces Ferrando and Guglielmo — now disguised as a pair of Albanians who have come to court the girls. Despina allows them to approach her mistresses. Don Alfonso enters, 'recognises' the Albanians as old friends and commends them to the girls. But Fiordiligi, is 'Firm as rock'. The girls leave disdainfully and the laughing suitors join in a trio with the still confident Don Alfonso.

Alone Ferrando sings of his continuing love: Ferrando and Guglielmo enter and pretend, in the presence of the girls and Don Alfonso, to take poison and sink lifeless to the ground. Despina and Don Alfonso hurry away for the doctor. Meanwhile such pathetic devotion begins to have its effect on the girls.

Don Alfonso returns with the 'doctor'

## ACT II

Later the same day and that evening

Despina further urges her mistresses to try a flirtation. The girls decide they will — each, in fact, choosing the other's lover!

Ferrando and Guglielmo have summoned musicians to sing and play for the girls, who enter with Don Alfonso but are bashful.

Despina and Don Alfonso then leave the four lovers alone. Guglielmo persuades Dorabella to give him as a keepsake the miniature she wears (it is Ferrando's portrait) and in return gives her a heart-shaped locket.

They leave, and Ferrando and Fiordiligi enter. He presses his case, but she still does not yield. The two men meet: Ferrando reports to Guglielmo this obstinacy of Fiordiligi's — but he has to be told that his Dorabella has weakened, and is shown the portrait with which she parted to Guglielmo. Guglielmo, with Fiordiligi still faithful, can afford to sing lightly of women's inconstancy: 'Ladies have such variations' (Donne mie, la fate a tanti). But Ferrando, alone again, takes the case more seriously.

Dorabella is cheerful. Fiordiligi decides that they must save their honour and leave the house dressed up in the soldier's uniforms that their lovers have left. But Ferrando, still in disguise, comes in, renews his wooing — and eventually Fiordiligi yields. Don Alfonso, Ferrando and Guglielmo meet and sum it up: 'Così fan tutte'.

The room is made ready for the party which is now to celebrate the approaching marriage of the girls and their 'Albanians'. Don Alfonso announces the arrival of the lawyer (Despina in disguise) with the marriage contract. But just as all are about to sign, the men surprise *them* by confessing the plot, and all ends happily with Don Alfonso the winner and the girls reunited with their lovers — their original lovers, one presumes!





## Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was born on 27th January, 1756, at Salzburg in Austria. He was the seventh child of Anna Maria and Leopold Mozart. His sister, Marianne or Nanerl, the only other child to survive infancy also possessed a prodigious musical talent and by the time Wolfgang was four, he was already able to imitate the lessons he heard her play at the harpsichord.

The children's father was a musician and violinist, Vice-Kapellmeister to the Prince-Archbishop of Salzburg, who had published a highly successful violin method. He was intelligent, but unimaginative and unbending, pedantic, cautious and prudent. Being a good musician, he immediately recognised the genius of his son, but this domination by the father of the son had the worst possible effect on Mozart. Wolfgang always depended on his father and when the prop was removed, seemed incapable of managing his affairs without him. He grew up to be easygoing, gregarious, undisciplined and generous to a fault, the complete antithesis of the father. This was Mozart's tragedy, he was unable to meet the demands of society and life.

Friedrich Schlichtegroll, Mozart's first biographer, wrote in 1793 — *"For just as this rare being early became a man so far as his art was concerned, he always remained — as the impartial observer must say of him — in almost all other matters a child. He never learned to rule himself. For domestic order, for sensible management of money, for moderation and wise choice in pleasures, he had no feeling. He always needed a guiding hand"*. Poor Mozart, he was his own worst enemy. A musician with such gifts should have had no trouble landing a lucrative position, but he never succeeded in doing so, and spent his whole life looking for one, preferably a position at court, which would have brought him the security he so desperately needed and which always eluded him.

So he grew up with a highly complicated personality, with the unhappy knack of making enemies. He was tactless, arrogant and supercilious, and made very few friends among his contemporaries, but he was Mozart and was unequivocally the greatest composer of his day.

He was the finest pianist and organist in Europe, and the finest conductor. Had he pursued his violin studies, he could also have been the best violinist. Everything he did, he did better than anyone else. He could write down a complicated piece while thinking out another piece in his head. He enjoyed great public success while still a child, playing before the crowned heads of Europe and was the darling of the aristocracy of that time.


In 1762 Leopold took the two children on their first tour, to Vienna and Munich, and then in 1764 to London, where Mozart wrote his first symphony, and the family caused a sensation. When he was eleven, he wrote his first opera *Apollo et Hyacinthus*, and by 1771 was composing at an astonishing rate.

In August 1782 he married Constanza Weber, and despite their appalling financial difficulties, the marriage was happy and from Mozart's letters it is clear that he loved her. Constanza was flirtatious and flighty, a bad manager, and no help at all to Mozart.



In July of 1789 the Emperor Joseph II ordered a revival of *Figaro* and it was received so successfully that he commissioned a new comic opera for Vienna, and so *Così Fan Tutte* or *La Scuola degli Amanti* — *All Girls Do It* or *The School for Lovers* — a ‘*dramma giocoso*’ or *opera buffa* in Mozart’s catalogue came into being.

When Mozart composed *Così* he had already behind him *Don Giovanni*, his finest opera, and considered by many to be the greatest opera ever written, premièred in 1787 in Prague. Also *La Nozze di Figaro*, *Die Entführung aus dem Serail* (*The Abduction from the Harem*), *Idomeneo*, to name but a few, not to mention the countless symphonies. He had written twenty-five symphonies by the time he was eighteen and about two hundred other works, and many of his piano concertos — he wrote twenty-seven in all, but was already coming to the end of his short life when he began his work on Da Ponte’s libretto for *Così Fan Tutte*. This was his third collaboration with Lorenzo da Ponte — *Figaro* and *Don Giovanni* being the other two and these operas were Mozart’s late masterpieces.



Lorenzo da Ponte was born in 1749 as Emanuele Conegliano, an Italian because of a scandal. An adventurer and intriguer, he came part of the Court Theatre in Vienna for Italian led Mozart with a beautifully constructed and phrased characters, and in our production it is set in modern comedy about thoughtless idealism conquered by expected to “*play the field*” before they settle down — the women more constant than men? Mozart responded with music that was gloriously comic yet utterly profound. His passages of music which surpass anything else he had great understanding of women — he penetrates knowing it — and filled *Così* with beautiful and captivating and of many years, said to Leopold Mozart — “*Before now, I tell you that your son is the greatest composer whom I have ever heard of*”.

Caroline Phelan.




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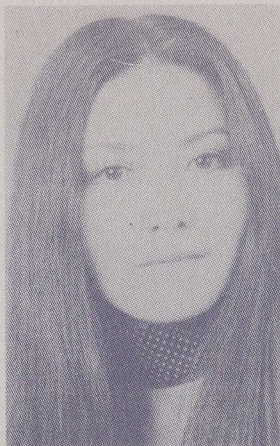
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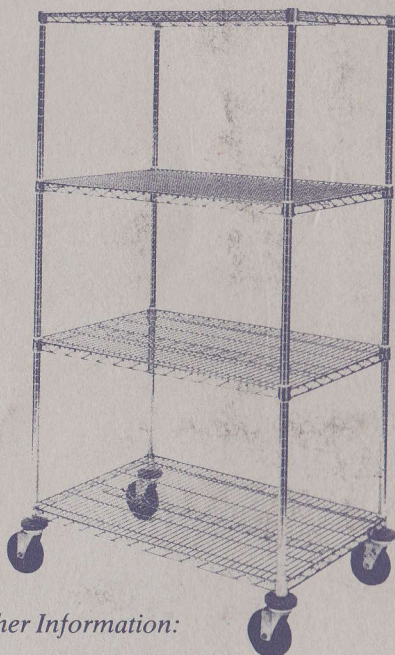
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